

TACHYGRAPHY.

THE MOST

Exact and Compendious
Method of Short and Swift
Writing, that hath ever yet
been Published by any.

John Marshall
his Composed by

THOMAS SHELTON

Author and Professour of

the said A R T.

Approved by both the

UNIVERSITIES.

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THE APATHY

THE MOST

and Complicated
of the most
and the most

and the most
and the most

and the most

and the most

TO THE
Worshipful his very Worthy
Friend,

Richard Knightley Esq;

Worthy Sir,

MY purpose was that (without any addition or alteration) this small Treatise should have passed, as I had formerly composed it: but finding somewhat that I judged useful to the easier attaining of the Art, which before was omitted, at the request of diverse of good judgment, I was perswaded rather to adventure the breach of that promise, than to conceal that which might be useful to many.

The manifold ingagements I stand in to your *Worship*, require a better retribution: but your *favourable aspect* to one as little deserving, hath emboldned me to crave of your worship to countenance this, and the rather, because

The Epistle Dedicatory.

your experience in the Art hath already encourag'd many to the study of it. I dare not so much injure your Worships virtuous inclination, as to fear the acceptance of this poor expression of my thankfulness, seeing it is not unknown to your Worship, nor to many thousands beside, that it hath been instrumental for the good of the Church, and perpetuating the memories (*as the smell of Lebanon*) of many worthy men, who, though they now rest from their labours, and their *works* have followed them; yet, by this means, the fruit of their labours is continued with us. I desire your Worship to pardon my boldness; and to pray for the increase of all blessings on your Worship, shall be the employment of

Your Worships

to be commanded,

THO. SHELTON.

To

TO THE
R E A D E R.

I Am prevented from speaking much of the utility of this Art, by the experience of many hundreds that have already learned it, that by this means are able (like that heavenly scribe, Mat. 13. 52.) To bring forth of their treasuries, things both new and old: As also by the benefit that many thousands enjoy by the works of many worthy Divines, which had perished with the breath that uttered them, had not God, as out of Zebulon, Judg. 5. 14. instructed some to handle the Pen of the Writer; who may say of them, as Baruch of Jeremiah's Roll, Jer. 36. 18. He pronounced all these words to me; and I wrote them with Ink in the book: Besides the Priviledge that divers enjoy in forreign Parts, by using Bibles and other Books in this writing, without danger of bloody inquisitours.

To the Reader.

These and the like considerations move me to say the less: onely let the intelligent Reader judge how useful such a skill may be, by the learning whereof so much time and labour is saved; whereby as much may be written in one page, as otherwise in six and as much in the Margin as the Page a skill whereby those that have weak memories, may both easily preserve their own conceits, that else would soon vanish, and be furnished with notions from others. For the plainness of the Rules, the easiness in learning, the speed in writing, the facility in reading, let the discreet Reader peruse practise, and judge.

THO. SHELTON

To the Author his Friend,
upon his ART of
SHORT-WRITING

Fortunate Art, by which the hand so speeds,
That words are now of slower birth than dee
Dissembling age, that faith so often breaks,
Learn hence to do more than the proudest speaks,
Speak not the Author's praise, his Art commands,
Our tongues should be more crippled than our hands.
Nor can we scape (this spight his speed affords,
From being overtaken in our words.

What shall become of their Divinity,
Which scattered through two hours Tautology,
Gather'd by these quick Characters, must hence
Tendure the doom of such as can speak sense?
But that thine Art's a friend to repetition,
Their hourly breath, they'd damn the next Edition
Print then that praise which volumes cannot hold
But in thine own compendious figures told:
Figures, which make us duller handed think
Words from the speakers mouth dissolve to ink,
And fall upon thy Papers, or thy quill,
Made of some nimble tongue, gave thee this skill,
Still may that ful-fledg'd pen with moisture spring
Snatcht from the Eagles, not the Gooses Wing.

E. R. Mag. Art. Magd. Col

To his Ingenious Friend
Mr. THOMAS SHELTON,
On his ART of Short-writing.

Such is thy Art, that either thou alone
Compris'd the Iliads in a Nut, or none;
We read this oft, yet scarcely did give credit,
Except thy self; that ever one man did it;
Yet now it is no wonder, when I see
Thou writ'st whole Volumes in Epitome;
And with such speed, that with thy nimbler Pen,
Thou dost anticipate the tongues of men;
So that if Plutarch liv'd, he scarce could tell
To find thee in thy Art a Parallel.

Tho. Fancourt, Cant. C. Pet.

To the Author.

Why should I praise thy Art in Writing, when
Thy Art and praise surmounts the praise of
For if thy way of Writing had been shown (men?
To Ages past, Printing had ne'r been known,
Nor the Invention sought or valued, when
The Press can scarcely over-run thy Pen.
So that what honour's due unto the Quill,
Or glory unto those that have the skill
In fair Orthography their Titles stand
As Pages to attend upon thy hand.

Nath. Mason, G. C. Coll.

TO THE
Author on his Exquisite ART
OF
SHORT-WRITING.

*What write as fast as speak! what man can do it.
What hand so swift as tongue! perswade me
Unlikely tale! Tush, tush, it cannot be, (to it)
May some man say that hath not heard of thee.
This thou canst do, this (Shelton) thou hast done.
Thy nimbler pen hath many tongues out-run.
Therefore, if any one of me demand
What hand's the best, I say, thy running hand.
Herein the Proverb holds not, for thy haste
Is advantageous, it doth make no waste:
Nor dost thou envy others this thy Art,
But willingly dost it to all impart:
And 'tis not fit that such a Gem should rest
Within the Cabinet of a private brest.
On praise of thy Short-writing I could long
Insist, but I therein should do thee wrong.
This onely I will add, whilst some desire
To praise thy skill, I rather will admire.*

Steph. Jones.

Coll. D. J.

The letters of the Alphabet.

a	1
b	2
c	3
d	4
e	5
f	6
g	7
h	8
i	9
k	10
l	11
m	12
n	13
o	14
p	15
q	16
r	17
s	18
t	19
v	20
w	21
x	22
y	23
z	24

The ART of
SHORT-WRITING.

CHAP. I.

Of the Letters of the Alphabet.



THE first thing to be learned in this Art, is the Alphabet of Letters, which are to be perfectly known according to the form expressed in the copy.

In the writing of these Letters each of them but *x* and *y* (which are not often used) are to be made at once, without removing the pen from the paper. I make one character for *q* and *x*, because they come alwayes together; whensoever *q* is written, *x* immediately following it, as in *Queen*, *quiet*, *quarter*, &c.

These Letters being so perfectly learned, that you can make and know any of them without looking on the copy, proceed to the next.

CHAP.

CHAP. II.

Of the double Consonants.

THE double consonants are the very Letters of the Alphabet joyned together (except the four last) and therefore the learning of them is no charge to memory, the Letters being once learned.

In the making of these double consonants you may observe that still the second Letter is joyned where you end the former: as for example, to write *bl*, your *b* alone is thus (*b*) *l* alone thus (*l*) when they are to be joyned, draw *l* from the foot of *b* thus (*bl*). To write *br*, write *b* as before, and then draw *r* out of the foot of *b* thus (*br*). To write *cl*, *c* alone is thus (*c*), *l* thus (*l*); when you joyn them, draw *l* out of the foot of *c* thus (*cl*): *cr* thus (*cr*), and so of the rest, as you may see in the copy of the double consonants.

Double

Double consonants

To begin ~~~~~ To end

	words.	
bl	l	ld
br	r	lk
cl	c	lm
cr	f	ln
dr	y	lp
dw	z	ls
fl	z	let
fr	r	lt
gl	y	mp
gr	y	nd
kn	y	ng
pl	z	nk
pr	z	ns
sc	g	nst
sk	p	nt
sl	h	rd
sm	c	rk
sn	e	rl
sp	e	rm
st	e	rn
str	f	rp
tr	f	rs
tw	p	rst
	p	rt
	l	ch
		sh
		th
		wh

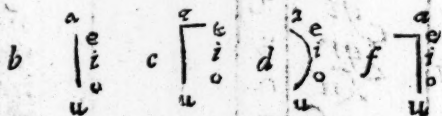
The Art of Short-writing.

CHAP. III.

Of Vowels.

THE single Vowels are *a, e, i, o, u*, which in this Art are never expressed by their proper Characters, (unless when a Vowel beginneth a word, or else when two Vowels come together, of which see Chap. 5.) but are understood by certain places assigned them about the other letters: as for example.

The places of the Vowels.



The *vowels* are placed about any letter, as you see them stand about these.

The place of *a* is just over the head of the Letter, thus, ¹*a*

The place of *e* at the upper corner on the right hand, thus, ¹*e*

The place of *i* against the middle of the Letter on the right hand, thus, ¹*i*

The place of *o* at the foot of the Letter on the right hand, thus, ¹*o*

The place of *u* just underneath the Letter, thus, ¹*u*

About

About the characters that are flat, or lye even with the line. as *p* and *n*, they are thus disposed,



The place of *a* is just over the middle of the letter: the place of *u* just against it under the letter; the other three, *e*, *i*, and *o*, on the right side one under another.

About slope characters, as *m*, and *t*, they are placed thus,



The places about any of the rest are easily observed.

CHAP. IV.

The use of Vowels, and their places.

When a word begins with a vowel, the character of the vowel must be expressed: as for example, to write *art*, the character of *a* must be written thus (*Λ*): the next letter *r*, being a consonant, must be joyned

joyned to *a* thus (Λ), & then *t* joyned to *r* thus (Λ^r). To write *on* write *o* thus (c), and at the foot of it joyn *n* thus (\hookleftarrow). To write *eke* write *e* thus (\circ) and joyn *k* thus (\mathfrak{z}) as in these,

<i>in</i>	L	<i>us</i>	1P	
<i>are</i>	r	<i>ebb</i>	\mathfrak{z}	
<i>ark</i>	r	<i>odd</i>	5	&c.

If two vowels come together in the beginning of a word, and must both of necessity be sounded, write down the character of the former vowel, and set the following consonant in the place of the latter vowel: as for example, To write *aid*, write the character of *a* thus (Λ), the next vowel being *i* set *d* in the room of it thus (Λ^d). To write *eat*, write *e* thus (\circ) the next vowel being *a* set *t* in the place of it thus (\circ^t): as in these,

<i>aim</i>	Λ^d	<i>our</i>	C	
<i>air</i>	Λ^r	<i>out</i>	C	
<i>ear</i>	\mathfrak{z}	<i>ease</i>	\mathfrak{z}^P	&c.

When a word beginneth with a consonant, the vowel or vowels follow in

ing are not expressed by their characters, but implied by the places assigned them about the consonant, and the next letter, or letters following are set in the place of the foregoing vowel. As for instance to write *ball*, write *b* thus (*l*); in the place of *a* write *l* disjoyned thus (*ʏ*). To write *bel*, write *b* as before, and *l* disjoyned in the place of *e* thus (*ʏ*). To write *bill*, write *b* as before, and set *l* disjoyn'd in the room of *i* thus (*ʏ*), *boſt* thus (*ʏ*), *buſt* thus (*ʏ*): as in these,

<i>bad</i>	ʔ		<i>nat</i>	-
<i>bed</i>	p		<i>net</i>	-
<i>bid</i>	b		<i>nit</i>	-
<i>bod</i>	ʔ		<i>not</i>	-
<i>bud</i>	j		<i>nut</i>	ʔ

and the like.

If two consonants or more come together and no vowel between them, they must be joyn'd together *without* taking off the pen; as for example, to write *blame*, *bl* must be joyn'd thus (*ʏ*) then in the place of *a* write *m* thus (*ʏ*). To write *break*, write *br* thus (*ʔ*) and in the place of *e* write *k* thus (*ʔ*).

As in these,

breadth	r̄b̄	speech	p̄>	
length	ʒ̄	whence	ōp̄	
short	R̄V̄	France	-r̄p̄	&c.

Note that alway, when there comes any vowel, the pen is to be taken off, and the letter after disjoyn'd, but if you come at a *vowel*, all the consonants that come together, must be joyned together.

When a word endeth with a vowel, that *vowel* is understood by a tittle made in the place of it; as to write *m* thus (/), and a tittle in the place of *e* thus (\). To write *d* thus (d̄), and a tittle in the place of *i* thus (ī): as in these,

say	p̄	
we	f̄	
cry	F̄	
go	q̄	
due	>	and the like.

If a word end with *y*, the character of *y* is not expressed, but a tittle set in the place of *i*; as in these,

my	ȳ	
why	ō	
by	ī	and the like.

CHAP. V.

Of Diphthongs.

FOR diphthongs, some assign more places about characters then for single vowels which hath proved inconvenient in the writing, and bred much *confusion* in the reading of what hath been so written, as they from their own experience have testified, it being indeed impossible exactly to observe twelve or fourteen several places about a small character: for the avoiding of which inconvenience, I observe onely the places for the single vowels, and no more.

If it be demanded, how words shall be expressed wherein more Vowels then one come together.

I answer, if two vowels come together in the beginning of a word, observe that rule, *Chap. 4.* If in the middle of a word, that is, after some other letters, observe these Rules.

First, though two vowels come together, yet oft times one of them doth principally sound the word, and then the other may be spared, as in these words.

In } deare } leave out } a } write } dere
 } heart } } e } } bart
 } neither } } i } } nether
 } people } } o } } peple
 } guide } } u } } gide.

Secondly, if two vowels come together, & must of necessity be both sounded (as especially when the first vowel belongs to one syllable, and the latter to another) then write the character of the latter Vowel in the place of the former: as to write *lion*, write *l* thus (v), in the place of the first vowel which is *i*, write the character of *o* thus (uc), and then joyn *n* at the foot of *o* thus (uc). To write *Poet*, write *p* thus (σ), in the place of *o* write *e* thus (σ9), and joyn *t* thus (); as in these

quiet	98	and the like
sion	p	
caos	r ^c p	

Or else make a tittle in the place of the former vowel, and write the consonant or consonants following in the latter vowels place; as to write *riot*, write *r* thus (r), make a tittle in the first vowels place, which is *i*, thus (r) and

and then in the place of the latter vowel, write *t* thus (r). To write *Joel*, write *j* consonant thus (L), a tittle in the place of *o* thus (L.), and *l* in the place of *e* thus (w.) : as in these,

<i>dial</i>		ni	and the like.
<i>giant</i>		zh	
<i>duel</i>		z	
		z	

CHAP. VI.

Of J and V Consonants.

THE letters *j* and *v* are sometimes vowels, sometimes consonants; the knowledge of which will not be un-
useful in this Art of writing ; there-
fore those that know it not, may take
these directions.

J is a consonant alway in the begin-
ning of a word, when another vowel
followeth next after it, and it is found-
ed like *g* soft : as in these,

<i>jarre</i>		r	and the like.
<i>judge</i>		u	
<i>jewel</i>		u	
<i>Job</i>		u	

Also in the middle of a word, if
vowel follow it in the same syllable
As in these,

prejudice,	[d, c r]
reject,	
rejoyce,	

and the like.

V is a consonant when it cometh
before another vowel in the same syl-
lable, and is sounded like *f*, but some-
what softer, as in these,

vertue,	[v v v v]
vial,	
vesture,	
deliver,	

and the like.

When they be Consonants, and are
thus sounded, they must be expressed
by their proper Characters, as the rest
of the consonants, whether it be in
the beginning, middle, or ending of
words.

Prepositions for longe words.

Ab	t	Con	a	Pre	d
ob		cor	x	pro	L
ac	<	col	p	re	o
ad	l	de	o	sub	o
af	o	di	z	suff	a
all	o	dis	z	sup	p
am	l	full	o	ser	x
an	e	full		sur	
ap	p	for	e	sal	s
op		im	<	sol	s
as	s	liber	p	temp	d
at	d	mess	o	trans	p
circum	o	miss		un	o
com	p	per	o	up	u
		par	o	ut	o

Terminations for longe words.

Able	o	ing	3	serve	b
ible	o	ler	o	sion	s
ation	o	lent	l	tion	s
ceive	o	litie	p	soever	o
clure	o	mer	e	ternall	o
fect	s	mar	e	ther	u
ference	o	ment	u	tent	u
fication	u	ness	3	ture	+
fuiness	s	ous	6	ver	u
iect	s	cent	o		
itude	y	sent	o		

CHAP. VII.

Of the Marks for the beginning and ending of long words.

ALthough by the former rules any word may be written in this Art, and there is no necessity of learning more, (the rest that follow onely serving to shorten the former) yet to those that desire to be exact in this Art, the benefit of the Rules that follow, will countervail the pains of learning them; therefore (in the next place) for the abbreviating of longer words, I have added characters for the beginnings and endings of such as are most usual.

These marks having little dependence upon the letters, are therefore to be learned perfectly, being of much use in writing.

In the using of them the same Rules are to be observed as before in words of one syllable.

If a word begin with one of these marks, the character for it must be set down; if a *consonant* come next, it must be joyned to the mark, without taking off

off the pen, and then write the letter, or letters following, in the room of the vowel. As for example, to write *condemn*, first write your mark for *con* which is thus (c), the next letter *d* being a consonant must be joyn'd to *con* thus (cd), and then in the vowels place, which is *e*, write *m* disjoyned thus (m). To write *prefer*, your mark for *pre* is thus (p), joyn *f* thus (pf), and in the place of *e* write *r* disjoyned thus (r). To write *submit*, your mark for *sub* write thus (s), joyn *m* to it thus (sm), and in the place of *i* write *t* disjoyn'd thus (t); as in these

<i>fortune</i>	Σ	<i>remit</i>	Λ	&c.
<i>rebell</i>	4v	<i>proceed</i>	dp	
<i>contain</i>	5	<i>translate</i>	g	





If two of the marks make up a whole word, and no vowel come between them, they are both to be joyned together: as to write *reference*, write your mark for *re* which is thus (L), & then joyn *ference* thus (r). To write *project*, set down *pro* thus (d), and joyn the mark for *ject* thus (j).

As

As in these,

former
perceive
circumference  and the like.

If you have a mark for the ending of a word and not to begin it, you must begin it with the letters of the *Alphabet*; as for example, to write *nature*, write *n* thus (—), and then *ture* being a mark to end it, must be set in the place of *a* thus (±). To write *brother*, joyn *br.* thus (P), and set the mark for *ther* in the place of *o* thus (k—): as in these,

nation  pliable 
never  difference  &c.

If you have a mark to begin a word and no mark to end it, it must be ended with the letters of the *Alphabet*; as to write *permit*, write the mark for *per* thus (▲), joyn *m* to it thus (▲), and write *t* disjoyn'd in the place of *i* thus (Λ). To write *suffer*, write your mark for *suff* thus (α), then set *r* in the place of *e* disjoyned thus (αv).

If a *vowel* come next after a mark or consonant to begin a word, the letter or mark following the vowel must be set

set disjoyned in the room of the vowel, as in these,

courage	x ⁴	and the like.
support	p _v	
potent	σ _Δ	
lament	~	

CHAP. VIII.

Directions for making the foresaid marks, and placing the Vowels in long words.

IN making your Characters, begin them so, that you take not off the pen, unless it be in those that cannot otherwise be made.

Secondly, the most of them are so framed, that you may end them toward the right hand, that so with more convenience the next letter may be joyned, if it be to be joyned.

Thirdly, the next consonant or mark is to be joyned where you last took the pen from the former.

The vowels in long words are to be placed about the last letter, if it be a word that goeth forward in the line, as
to

to write *contemn*, write *con* thus (c) joyn *t* thus (t) and then set *m* disjoyned in the place of *e* against *t* thus (tm), not against *con* thus (ctm). To write *disdain*, write *dis* thus (d), joyn *d* thus (d) and then set *n* in the vowels place against *d* thus (dn), not against *dis* thus (dnn).

Those marks for ending of words that begin with a vowel, are commonly to be joyned to the former mark or letter: as in these,

<i>durable</i>		c	
<i>nation</i>		tm	
<i>bring</i>		dn	

and such like.

Unless there come another vowel before them, and then the mark is to be disjoyned in the place of the former vowel: as in these,

<i>doing</i>		3	
<i>pliable</i>		tm	
<i>pious</i>		dn	

and such like.

The character for *s* after some letters in the ends of words cannot conveniently be joyned; therefore instead of it write

write a tittle behind the whole word:
as in these,

sayings		3	
servants		7	
conserves		6	
pirates.		4	

CHAP. IX.

Of Characters that resemble others.

THE same Character sometimes
standeth for two things: as for
example, there is the same for

ture	}	and	}	Christ		+	
ternal				which		⊖	
mess				what		∞	

which is no hindrance (*but a help*) in
the learning this *Art*, considering *how*
easily they may be differenced. When
any of these *marks* stand alone by them-
selves, they are for whole words: when
they are joyned with other marks or
letters they are put a part; as for exam-
ple, this mark (⊖) when it is written
alone, standeth for *which*; when it is
joyned with other letters, it is *ternal*, a
part

part of a word; and so of the rest: and by remembring the one, the other is easily called to mind.

CHAP. X.

Whether marks for beginnings may be used to end words, and contrary.

THE marks for beginnings of words may be used for endings, and the endings for beginnings (when they be shorter then the Letters of the Alphabet) without any inconvenience; as in these,

<i>Mercy</i>	e	<i>Sentence</i>	② ʔ
<i>former</i>	e	<i>consent</i>	②
<i>assume</i>	s	<i>durable</i>	②
<i>Messias</i>	ω s	<i>indure</i>	②

where you may observe, the mark for the beginning of the former word is the ending of the next.

C H A P. XI.

Examples of words written with the marks; with the marks for the Names of the Books of the Bible.

TH E greatest difficulty that some (who have onely the help of the book) have found in attaining this Art, is about the using the foresaid marks in the writing of words: to help such, I have in this Edition added this Table of words, composed of those marks, wherein for the most part there are two words for each mark; the former having the consonant following the Preposition, the latter a Vowel.

These words are not to be learned without book, (many of them being afterwards shorter expressed in the Table) but are onely examples to direct the learner how to write other words by them.

I have also added in this book, marks for the Names of the Books of the Old and New Testament; the most of them are drawn from the Letters, and therefore the learning of them is little charge to the memory.

C

Markes

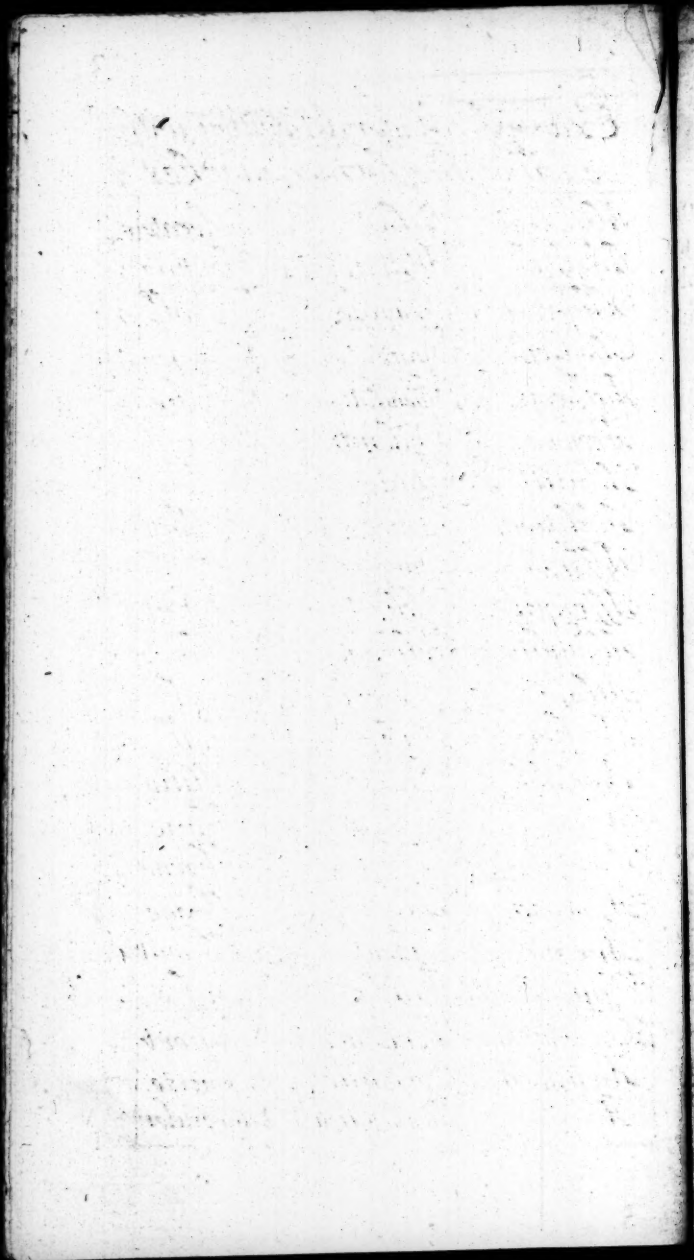
Markes for the Names of the
bookes of the old and
New Testament.

Genesis	4	Jeremie	40	John	4
Exodus	3	Lamenta:	~	Acts	7
Leuiticus	~	Ezechiel	20	Romans	13
Numbers	N	Daniell	5	Corinthy:	20
Deutron	D	Hosea	4	Gallat:	4
Ioshua	4	Joel	4	Ephes:	9
Judges	4	Amos	~	Philipi:	7
Ruthe	5	Obadiah	3	Colossians	14
Samuell	8	Jonah	~	Thessallo:	~
Kings	~	Micah	2	Tymothy	1
Cronicles	7	Nahum	~	Titus	1
Ezra	~	Habac:	4	Philemon	~
Nehemia	7	Zephanie	2	Hebrews	~
Ester	8	Haggie	4	James	~
Iobe	4	Zecharie	2	Peter	9
Psalmes	8	Malachy	~	Jude	~
Prouerbs	6			Reuelatio:	4
Ecclesiast	~	Matthew	~		
Canticles	5	Marke	~		
Isay	~	Luke	~		



Examples of words written with
each of the former marks

Abstaine	h	Atlas	d	Imoderate	<1
Abolish	h	Attorney	d	Libertine	8-
Obligation	h	Circumuent	d	Liberall	8
Obedient	h	Composition	d	Messenger	o
Acclamation	<	Comendation	d	Mistake	6
Accuse	f	Condemne	d	Misserie	o
Admitt	x	Connex	x	Pardon	o
Addition	d	Cormorant	h	Paradice	8
Affirme	h	Courage	x	Pretend	d
Affright	v	Colchester	8	Preexistent	8
Almightie	x	Colledge	8	Prophecie	b
Allow	v	Demerit	d	Proud	b
Amber	4	Deifie	d	Rebell	4
Amiable	h	Diuert	d	Reallitie	o
Anger	h	Dialogue	d	Sublime	d
Annotation	h	Distance	h	Subborne	d
Approach	8	Dissemble	d	Suffrage	d
Appoint	8	Fulgentius	h	Sufficient	o
Oppress	d	Fuller	h	Supplie	o
Opposition	8	Forbear	8	Support	8
Aspiration	8	Forraine	h	Surmise	h
Assume	5	Imputation	h	Surrender	h



Examples of words written with
each of the former marks

Permission	rd	Conceiue	ez	Proneness	ez
Peregrine	gh	Felicitie	tu	Mercurious	ez
Sermon	m	Aduersitie	zi	Pious	6
Seraphin	xt	Indure	2	Consent	o
Salmon	z	Despect	3	Innocent	o
Salute	z	Circumfrons	o	Reserue	48
Temptatio	z	Fortification	z	Mention	3
Temporall	z	Willfulness	3	Corrision	3
Translate	z	Joyfulness	3	Whensoeuer	o
Transact	z	Subiect	3	Whosoeuer	o
Upright	z	Institute	z	Father	z
Uppon	z	Calling	3	Murther	z
Vntill	z	Doing	3	Content	o
Vniforme	z	Templer	z	Impotent	z
Vttmost	z	Quarreller	z	Departure	z
Vtterance	z	Relent	z	Future	z
		Exelent	z	Moreouer	z
Dureable	z	Informer	z	Euer	z
Pliable	z	Grammer	z		
Horrible	z	Installment	z		
Vocation	z	Parliament	z		
Situation	z	Aptness	z		



CHAP. XII.

Of writing 3 or 4 words in one.

Sometimes three or four words or more, may be joyned together as one word, (as in the 15 Chapter following is declared) especially if the word begin with a Vowel, as in these

as it is in use S'P'P

this is of all other d'P'P

which is as if it P'P'P

Or else when the former word endeth with a vowel ; as in these,

do so too P'P

do no more so P'-P'P

so he may die P'P'P and the like.

To make many marks for whole sentences is needless, because by the Rules of this Art, any thing may be written word for word, as fast as it shall be treatably spoken.

And it is indeed impossible to use them exactly, because sometimes the speaker varying a word or two in the sentence, the mark is either of no use, or else the sentence must be rendred in other words then it was spoken, which is a wrong to the speaker ; therefore I have onely abbreviated a few, which common

are spoken in the very words as I have set them down : as for Example, in these following Sentences.

The Church of God

The People of God

The Kingdom of God

The Kingdom of Christ

The Kingdom of Heaven

The Kingdom of Satan

The Joyes of Heaven

The Torments of Hell

That is to say

As if he should say

As if it were

The Power of God

The Truth of God

The Mercy of God

The Wisdom of God

The Glory of God

The Honour of God

The Justice of God

The Word of God

The Works of God

The Love of God

The Fear of God

C
P
K
K
K
K
C
D
H
S
S
P
J
M
W
G
S
J
S
W
L
ff

Many other like might be added, but these I think sufficient to direct the discreet Learner, who may add more if he see them useful.

CHAP. XIII.

Of the use of poynts in this Art.

ALthough to those that have attained any perfection in this Art, there is no great use of poynting, yet for the help of new beginners, I have added this direction.

At the end of a perfect Sentence, the ordinary period may be used, which is this (.) but because it hath some resemblance with another word, leave the space of a word before and after it, thus . or else set it a little lower than the line, thus .

The Interrogation poynt may be used in the common form, thus? Parenthesis likewise as it is usually expressed with two semicircles, thus () For other poynts of less use, as Comma, Colon, &c. they may wholly be spared.

Those that desire to write the New Testament, or Bible, for the distinction

distinction of the verses, at each verse end they may set this mark .°.

CHAP. XIV.

Of the Table.

THOUGH any word in any Language may be written by the former Rules, yet (to omit nothing that may tend to the speedy attaining of this Art) I have added a short Table of words, so frequent in use, that almost in any ordinary Sentence the greater part of the words are written by this Table, without removing the pen from the paper in any one word.

The most part of these words are little charge to memory, being made out of the Letters of the Alphabet.

Those that think the abbreviating long words by marks to be an help to this Art, are of another mind. I think it needless; for

First, any long word may be expressed by the former Rules.

Secondly, marks for words so seldom in use are oft-times forgotten, before there be occasion to make use of them, whereas many of these are written in every sentence.

Thirdly,

Thirdly, as such words are longer in writing, so are they also in speaking.

Lastly, in many long words some part may be omitted, and yet no hindrance to the reading of it, as in the following Chapter.

In this Book at the request of some (who have found it useful) I have drawn the Table into sense as near as I could, keeping to the Alphabetical way, that it may take the better impression in the memory of the learner. The words that follow orderly in the Table, are those that have the Marks set against them; the other words that stand forward in a smaller Character, are added onely to make sense of the other, and have Marks also in their place.

A A

6

CHAP

THE TABLE

Example ^{and}	X	Great	4	House ^{and his}	4
Enemies ^{for}	e	Glorie	4	Hold	8
Enter	z	Grace ^{for}	3	Heare.	m
Effect ^{and}	91	Gospel ^{and the}	6	I	.
Euill	e	Good ^{to the}	∞	If	6
Euen	=	Godly ^{and}	g	Instruments ^{men be}	8
Egypt ^{to}	4	Generation	g	Instruct ^{to}	0
End ^{and the}	7	Generall ⁱⁿ	2	Ignorant ^{the}	24
Earth ^{file}	10	H		Iniquitie ^{from}	99
F		He	o	It	~
Follow	f	Hath that	h	Increase ^{will}	7
Faith	9	Holie ^a	e	Inward	96
From	7	Humble	h	Joy	2
Foundation ^{the}	ff	Heart	4	Jesus ^{for}	7
Forgiue	E	His	2	Judg. ^{is}	4
Forbeare ^{and}	E	Hope	7	K	
Fulfilled	A	Helpe ^{and}	9	Keape ^{in the}	7
Feare ^{with}	7	Heauen ^{is in}	11	Kingdom	K
Feast ^{and}	7	Holighost ^{and the}	4	Know	~
Flesh ^{not y}	7	How ^{yet}	6	King ^{thy}	~
Fast ^{but}	7	Hands ^{doe the}	7	L	
G		Hipocrites	h	Let	5
Giue	4.	Heretic ^{les}	h	Loue ^{mon}	5
God	4	Hurt	∞		
		Him	<		

34, on the 8th and 9th of
on 4th. ne.

of 4th. v. 4th. 4ing of 1st 4th

1st, e, s, altogether

THE TABLE. ³⁵

Law ^{the}	—	Number ^{of a}	N	Perticular	2
Lord ^{of the}	—	Nothing ^{that have}	n	Place	ou
Life ^{and their}	—	Notwithstanding	n	Protection ^{for}	p
Like ^{is}	—	Name ^{of}	n	Prouisan ^{and}	b
Longe ^{to be}	—	Not ^{them}	7	Proue. ^{and}	w
Land ^{in the}	n	Now.	w	Patience ^{their}	A
				Purpose. ^{to}	p
M		O		Q	
Meditate ⁱⁿ	m	Oh	:	Qualifie	2
Mind ⁱⁿ	—	Order ^{the}	y	Question ^{the}	2
Man	\	Of	c	Quantitie ^{with}	2
Made ^{thou art}	s	Our	9	Quarter. ^{of a}	ox
Mortall	2	Omnipotent	4		
Magestrates ^{and}	m	Observable	⊗	R	
Ministers	n	Ouer	c	Remember	m
Must	p	Outward ^{things}	O	Readie ^{be}	n
More ^{haue}	x	Or	r	Repent ^{to}	v
Mercie ^{on the}	re.	Other.	6	Righteous	5
Multitude.	me	P		Regard ^{that}	4
N		People	p	Religion	R
Neuertheless	n	Passes	p	Reioyce ^{and haue}	2
Neighbours	n	Praie ^{to}	7	Reward	4
Neglect ^{the}	re	Principall	f	Reprobates ^{but}	7
Necessitie	e	Publique	11	Reprooffe	4

ing by yond or rivers side
 thonia that is O. loo Coyd
 Riles & from this fair nymph
 of apaco, another stream
 & flow'd her beauteous face.
 happy nymph if she if can
 little value of false creature,

the perfidious things will say,
 how they burn, they ~~burn~~ they
 if they be about half a day.
 let you be but one year hence
 now they do, no more can
 like unconstant wretches they
 (again)

THE TABLE

S		Turne	v	Verse ^{the}	v
				W	
Stand	~	Truth ^{to the}	6	We	d
Saluation ^{for}	S	Tyme ⁱⁿ	/	Were	r
Soule of	e	Torment	2	Wise	b
Spirit ^{and}	f	Themselves	17	With	o
See	✓	Though	t	Whom	c
Self ^{to thy}	~	Thou		What ⁱⁿ	e
Small for	e	Thought	2	Where	p
Secret	f	This	2	Why ^{and}	x
Sinnes	f	Thus ^{and}	2	When	e
Self-love ^{of}	~	Then	<	Wicked ^{the}	16
Shall	p	There ^{and}	~	World	e
Seeme	p	Tell ^{yet}	~	Would	s
So	S	These	p	Walk	s
Strong	~	Them ^{and}	1	Words ^{with}	h
Send ^{thy}	o	They	>	Which	o
Seuerall ^{for}	f	Last ^{shall}	i	Worke	r
Sacrifice	f	Thy of	8	Was	l
Script ^{ure}	g	Trouble	~	Will	e
T		V	J	Worship.	h
		Up		Y yet	
Those	2	Voice ^{with thy}	4	You	y
That	1	Vouchsafe ^{and}	4	Your ^{want}	z
Thinke	~	Us	6	Z	z
To ^{not}	2	Understand ^{to}	6	Zeale.	

CHAP. XV.

General rules of abbreviation observable in the use of this Art.

THE principal end of the Art of *Short-writing* being to write much in a little time and room, it is not needful in every word to express every letter, but onely so many as may serve to sound the word; the rest may be left out as superfluous: as for example, in these words following,

a	fear, dear, heaven,
b	debt, lamb, tomb,
c	science, Scipio, acquit,
d	judge, badge, wedge,
e	enter, end, else,
g	strength, length,
h	ghost, inherit, Christ,
i	fruit, guide, plain,
k	acknowledge, black,
l	palm, half, Psalm,
n	candemn, solemn,
o	double, deacon, beacor,
p	psaltery, Psalm, empty,
s	isle, paganism, baptism,
t	elect, reject, at,
u	plague, league, tongue,
w	write, sorrow, know,
y	obey, say, nay,

may be left out in

and the like.

2. Sometimes two letters or more may be left out and yet the word sufficient

ciently sounded : as for example,

ch	{	may be left out in	{	schism,
gh				might, naught,
ugh				through, burrough,
ou				labour, neighbour, and the like.

3. Sometimes a whole syllable may be spared in a word : as for example,

for {	vehement,	{ write	{	vement,
	Abraham,			Abram,
	viſtial,			vittel, &c.

4. In the end of some long words two or three syllables may be omitted without hindrance to the reading of them : for example, for

incomprehenſible,	{ write	{	incompr.
abominable,			abomin.
transubſtantiation,			transubſt.

5 Sometimes the letters that are ordinarily uſed in the writing of words may be changed for others of like ſound that are written ſhorter : as for example, F is ſounded like ph, and may be written inſtead of them ; as in theſe words

for {	Phyſick,	{ write	{	fiſick,
	Phariſee,			farifſee,
	Philoſophy,			filoſofy, &c.

F is likewise sounded in the end of words like *ngb*, and may be written for them : as,

for $\left\{ \begin{array}{l} \text{enough} \\ \text{cough} \\ \text{rough} \end{array} \right\}$ write $\left\{ \begin{array}{l} \text{enuf.} \\ \text{cof,} \\ \text{ruf, \&c.} \end{array} \right\}$

K may be written for *ch*, when they have a sound : as,

for $\left\{ \begin{array}{l} \text{patriarch,} \\ \text{melancholy} \\ \text{choler,} \end{array} \right\}$ write $\left\{ \begin{array}{l} \text{patriark,} \\ \text{melankoly,} \\ \text{koler, \&c.} \end{array} \right\}$

X hath the sound of divers of the double consonants, and may be used in their stead : as for example, it is sounded like

$\left\{ \begin{array}{l} \text{cc} \\ \text{c̄s} \\ \text{cks} \end{array} \right\}$ in $\left\{ \begin{array}{l} \text{accept, accident :} \\ \text{ācs, effēcs :} \\ \text{flocks, stocks.} \end{array} \right\}$

for which write $\left\{ \begin{array}{l} \text{axept, axident :} \\ \text{ax, effex :} \\ \text{flox, stox.} \end{array} \right\}$

And generally when *s* cometh after *k*, they together have the sound of *x*, and *x* is to be written for them.

6. The letter *e* may be left out in many words, sometimes in the beginning, sometimes in the middle; sometimes in the end of words.

In the beginning it may be spared, when the sound of it is drowned in the sound of the next letter following, as it is alwayes before *x* : as,

for	{	external,	}	write	{	xterhal,	}
	{	extent,	}		{	xtent,	}
	{	extraēt,	}		{	xtraēt, &c.	}

Also when it comes before *m* : as,

for	{	emphasis,	}	write	{	mphasis,	}
	{	empty,	}		{	mpty,	}
	{	embrio,	}		{	mbrio.	}

Or before *n* : as,

for	{	ensign,	}	write	{	nsign,	}
	{	enter,	}		{	nter,	}
	{	end,	}		{	nd, &c.	}

And in many words, before, *s* : as,

for	{	escape,	}	write	{	scape,	}
	{	establish,	}		{	stablish,	}
	{	estate,	}		{	state, &c.	}

Sometimes in the middle of a word *e* may be left out, when the sound of it is in the next letter : as;

for	{	alteration,	}	write	{	altration,	}
	{	liberal,	}		{	libral,	}
	{	contemn,	}		{	contmn,	}
	{	flatter,	}		{	flatter, &c.	}

E in the end of a word may be left out

out when it cometh after *l*: as,

for	{	<i>eagle,</i>	}	write	{	<i>eagl,</i>	
	{	<i>title,</i>	}		{	<i>titt,</i>	
	{	<i>double,</i>	}		{	<i>doubl,</i>	&c.

And alwayes when it serveth onely to. produce the former vowel in the same syllable, it may be left out: as,

for	{	<i>were,</i>	}	write	{	<i>wer,</i>	
	{	<i>name,</i>	}		{	<i>nam,</i>	
	{	<i>those,</i>	}		{	<i>thos,</i>	
	{	<i>die,</i>	}		{	<i>di,</i>	&c.

7. When a consonant is doubled in a word, one of them may be spared: as for *bb*, *ff*, *ll*, write *b*, *f*, *l*: as,

for	{	<i>rabble,</i>	}	write	{	<i>rable,</i>	
	{	<i>affirm,</i>	}		{	<i>afirm,</i>	
	{	<i>collect,</i>	}		{	<i>colect,</i>	&c.

8. Sometimes in this Art, three or four words may be joyned together as one word, of which see more Chap. 12.

Lastly, In writing some sentences whole words may be omitted, which yet in the reading must be implied, especially in common known sentences: as, for

The fear of the Lord is the beginning of wisdom.

May be written.

The fear of the Lord beginning wisdom.

For, *In the fulness of time God sent his Son, &c.*

May be written.

In fulness time God sent Son, &c.

They are not a few that have found benefit by this direction. Those that will make use of it, must have discretion to know what words may be spared in writing, and yet must be implied in the reading: for if any principal word be left out, whereby the sence is maimed, in stead of a help it will prove an hindrance.

Again, it is onely to be used when one is not able otherwise to write word for word after the speaker.

F I N I S.

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